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Professor Saintsbury (*A Short History of English Literature*, p. 569), says of Thomson's poetic diction:

“ But he shared, and rather went beyond, the predilection of that school [the Augustan School] for a peculiar stilted ‘poetic diction,’ partly founded on the classicalism of Milton, *but largely tempered from less genuine sources*. Nobody, who has the slightest tincture of catholic poetic taste, can defend such a phrase as

See where the winding vale its lavish store  
Irriguous spreads, [*Spring*, 492.]

The obvious implication is that the citation clearly proves that portion of Saintsbury's charge which I have italicized. These lines, then, are offered as a flagrant illustration of Thomson's use of a poetic diction "tempered from less genuine sources" than Milton: in other words, of "pseudo-classic" poetic diction. In view of this charge it is perhaps *worth* while to compare the line quoted by Professor Saintsbury with *Paradise Lost*, iv, 254:

. . . . or the flowery lap  
Of some irriguous valley spread her store.

Obviously Thomson is here following a no less genuine source than Milton himself, and one suspects that Professor Saintsbury, like other critics, does not fully realize to how large a degree Thomson's "pseudo-classicism" is really Miltonism. Much the same may perhaps be said for a large part of Thomson's "romanticism." An examination of the following passage, often cited as one of the most truly "romantic" in Thomson, shows it to be full of Miltonic imagery:

To glimmering shades and sympathetic glooms  
Where the dun umbrage o'er the fallen stream  
Romantic hangs. [Spring, 1023.]

. . . glimmering bowers and glades  
                   . . . . and secret shades  
[*Il Penseroso*, 27.]

The shady gloom [*Hymn on the Nativity*, 77.]

. . . . dun shades [*Comus*, 127.]

On summer eves by haunted stream [L'Allegro, 130.]

These parallels are not noted by Zippel in his critical edition of the *Seasons* (Palæstra, LXVI). They are but two of many illustrations that might be cited to prove that a very large part of Thomson's "pseudo-classicism" and "romanticism" was nothing more or less than Miltonism.

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